



## Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact [support@jstor.org](mailto:support@jstor.org).

exhibition, and also gave a series of notable lecture-promenades in the Art Gallery. These lecture promenades, or "Walk Talks" as they are properly called, not only held the interest of visitors after they reached the exhibition, but vastly increased the attendance. It is of imperative importance to have the crowds properly instructed when they reach an exhibition, so that they may go away with the feeling of inspiration that comes from having heard works of art discussed and illustrated by a master. Mr. Hunter's talks were a vital part of the entertainment, and helped to make the exhibition appreciated by visitors of all ages and all classes from school children of ten to carpenters and builders of seventy, and from women of fashion and men of leisure to milliners, dressmakers and decorative salesmen.

Given an opportunity to study tapestries with the help of a little instruction from a master, they are easy to understand, and win their way quickly into the sympathies and sensibilities even of those whose general art education has been neglected. Their story-interest appeals instantly to children. Bible incidents become a thousand times more real too, when pictured life-size on a huge tapestry.

Practically all the world's great tapestries were woven between 1300 and 1800 A. D., but the art of picture weaving reached its highest point in Gothic and Renaissance Tapestries, of the fifteenth and sixteenth centuries. "Andromache's Lament," one of the most notable pieces shown in this exhibition, dated from the first half of the fifteenth century, and was wonderfully well preserved, with colors still rich and strong. It is one of the Trojan War series, and three other famous pieces from the same series are in the South Kensington Museum, in London. Another important exhibit was the "Hainauer Crucifixion," one of the most remarkable tapestries in the world. From the weave and texture, as well as from the picture point of view, this tapestry is a master-piece. "Bathsheba at the Bath" and the "Prophecy of Nathan," which belong to the wonderful series of the "Story of David" tapestries woven at Brussels, were also among the interesting specimens shown.

This tapestry exhibition was a very great success, and in every way a real help to the Albright Art Gallery, and to the citizens of Buffalo.—C. B. S.

PENNSYLVANIA  
ACADEMY OF  
THE FINE  
ARTS

The Pennsylvania Academy of the Fine Arts issued in January an account of its stewardship for the past year which in many ways has been pre-eminently successful. The 110th Annual Exhibition of oil paintings and sculpture opened on February 7th, and will continue until March 28th. An Artists' Evening is a special feature of this exhibition intended to bring the artists in contact with the students of the school and the public to their mutual advantage. According to the plans this was held on February 13th.

In the report an account is given of the medals and honors regularly awarded, of the purchases made during the past year which are quite numerous, of the upbuilding of the print collection, and of the successful conduct of the Academy's Schools. Finally in very brief space the Academy's needs are set forth, chief among which is larger endowment for the acquisition of exhibits, the increasing of prizes, and the establishment of Scholarships in perpetuity. This, the oldest art organization of its kind in America, has much in its history of which to be proud, and should certainly not fail of support in its large and beneficent work for the future.

THE CHICAGO  
SOCIETY OF  
ETCHERS

International in its scope, the name, "The Chicago Society of Etchers," merely indicates its origin and the location of its headquarters. The purpose of the Society is to promote interest in the art of etching with special regard to the work of its members. This is done chiefly through exhibitions in Museums and through traveling exhibitions; through talks, and the practical demonstration of the process of etching and printing; also through the dissemination of literature and the education of the reading public by articles in newspapers and magazines. The Chicago Society of Etchers issues yearly a *de luxe* volume treating of some

particular phase of the art, which it presents to its associate members. In 1912 appeared Thomas Wood Stevens' "The Etching of Cities," with twelve reproductions of famous etchings, and one original etching. In 1913 Thomas Eddy Tallmadge wrote a note on "The Etching of Bridges" to accompany two original etchings of Pont Neuf, Paris. The 1914 publication is reviewed elsewhere in the pages of this magazine.

Organized in January, 1910, with twenty charter members, The Chicago Society of Etchers, has become the means of doing in America work of a similar importance to that of the Royal Society of Painter-Etchers in England, and with steadily increasing numbers, even greater results than those of the past five years are anticipated.

#### ART SPIRIT IN ST. LOUIS

The vitality of the art spirit in St. Louis has received new demonstration in the activities and progress of the City Art Museum during the past year. The late Director, Prof. H. C. Ives, was a man of great ideas, who dreamed of a greater St. Louis, of a great Museum of all the Arts, an institution, every department of which would be complete, and which would be a working center from which would emanate an art influence extending into every home. Of all these things he dreamed, and for these he planned and worked. He would never have believed so much would be realized so soon. St. Louis has established a City Art Museum, a beautiful edifice on the crest of a hill—the Acropolis of the city—and a most favorable site for the safe custody and preservation of works of art. The Museum encourages the free use of its galleries and collections, there being no pay days, and there is a growing desire to cooperate with the Museum authorities to increase the attendance in the galleries, and to enhance the serviceability of the Museum to the people. The Pageant and Masque of St. Louis, enacted in front of the Museum last spring is one of the many signs of the possibilities of art.

The year's acquisitions of the Museum in various departments are distinctive.

The print collection shows the most noteworthy expansion, and it is hoped that a comprehensive and serviceable print department may be established. There were seventeen special exhibitions during the past year, including contemporary graphic art, architectural, sculptural and decorative designs, and selected works and paintings of noted American and foreign artists. These art exhibitions proved instructive and most interesting, and it is hoped that the coming exhibitions may fully measure up to them. Evening views at the Art Museum in cooperation with organized bodies of art, such as the St. Louis Art League, the Artist's Guild, and other city clubs, have become a distinctive feature of the Museum's activity. All through the city it is more and more becoming felt that great things are possible, and that the Museum on the top of Art Hill is developing into an important and most useful educational and art center.

#### THE FATHERLAND EXHIBITION

The Fatherland exhibit, which was held at the John Herron Art Institute in Indianapolis in January, proved both interesting and successful. The exhibition was made up of loans by foreign-born residents of Indianapolis, and comprised 600 objects, including many shawls and other textiles, and other representative treasures, arranged as far as possible by countries. One case contained over twenty dolls from various countries dressed in national costumes. The children as well as their parents aided in organizing the exhibit.

#### TRENTON, N. J. SCHOOL OF INDUSTRIAL ARTS

The School of Industrial Arts in Trenton is doing excellent work. The Canadian Royal Commission on Industrial Arts, after investigating all the schools of Europe and America, highly recommends this school.

For those especially interested in the clay industries, a class in Ceramics is offered—much of the instruction being given in the form of lectures. Trenton is one of the centers for porcelain manufacture in this country, and it is worthy